

PLEASE NOTE  
This Sale commences  
at 10.30 a.m.

SOTHEBY & CO.

34 & 35 NEW BOND ST., LONDON. W.1

CATALOGUE  
OF  
IMPORTANT  
ARCHAIC CHINESE BRONZES  
SCULPTURE AND CERAMICS

*The Property of MRS. MARY COHEN*

Day of Sale :

Tuesday, 14th July, 1970

AT TEN-THIRTY A.M. PRECISELY

1970



## Terms of Sale by Auction

Our commission for selling Pictures, Drawings and all other Works of Art, including Antiquities, Native Art; Armour, Bronzes; Ceramics, Glass; Objects of Vertu, Miniatures; Furniture; Silver; Tapestries, Rugs, Textiles; Musical Instruments, is 10% for individual lots over £500; 12½% for all others.

Jewels, 10% on all lots.

Coins, Medals, Machinery of antiquarian interest, 12½%.

Autograph Letters; Books, Manuscripts; Engravings, Etchings;

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## Valuations

We value collections or the contents of houses for probate, insurance or family division. Our fee is 1% with a reduction to ½% after the first £10,000. Alternatively we will quote an inclusive fee.

## Inspections

We will inspect properties and advise owners who wish to sell at auction for a small fee plus travelling expenses. If within three months of a visit property which subsequently sells for more than £500 is received the fee will be refunded.



CATALOGUE  
OF  
**IMPORTANT ARCHAIC BRONZES  
SCULPTURE AND CERAMICS**

*The Property of Mrs. Mary Cohen*

**ARCHAIC BRONZES**

INCLUDING

**A LARGE AND SUPERBLY-CAST HU, 9th Century B.C.**

A SHANG COVERED KUEI WITH FINE WATER PATINA

A PAIR OF SHANG KU, A TING AND A TSUN

ALSO

A WARRING STATES STANDING ANIMAL AND A CHOU KUEI WITH RINGS

**SCULPTURE IN STONE, WOOD, BRONZE AND IRON**

INCLUDING

A SUNG WOOD CARVING OF A SEATED LADY IN COURT DRESS

AN EARLY T'ANG GREY STONE RELIEF OF AN APSARA

A RELIEF CARVING OF A LOHAN FROM LUNG-MÊN

A LATE T'ANG GILT-BRONZE FIGURE OF KUAN YIN

A T'ANG HEAD OF A LOHAN AND A NORTHERN CH'I MARBLE KUAN YIN

ALSO

LATER WOOD CARVINGS AND A CAST-IRON HEAD

**CHINESE CERAMICS**

INCLUDING

A HAN HORSE'S HEAD AND A SIX DYNASTIES DANCING FIGURE

A LARGE T'ANG UNGLAZED POTTERY HORSE

A SET OF FIVE STRAW-GLAZED MUSICIANS AND TWO DANCERS

AN UNGLAZED POTTERY DRUMMER OF K'UN-LUN TYPE

CARVED AND MOULDED NORTHERN CELADON DISHES AND BOWLS

A LUNG CH'UAN CELADON FUNERARY VASE OF FINE COLOUR

A CELADON DRAGON DISH AND THREE MEI P'ING OF CHÜ-LU HSIEN TYPE

**WHICH WILL BE SOLD BY AUCTION**

BY

**SOTHEBY & CO.**

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Telephone: 01-493 8080

**Day of Sale:**  
**Tuesday, 14th July, 1970**  
**AT TEN-THIRTY A.M. PRECISELY**

**On View at least Two Days Previously (Not Saturdays)**

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A printed list of all prices and buyers' names at this sale can be  
supplied for 3/- (15p.), and for all sales at low subscription rates

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### GLOSSARY

1. Where a piece is in our opinion of a certain period, reign or dynasty this attribution appears in the words in italics at the end of the description of the piece, after the measurement and mark, if any.  
e.g. A pottery horse in our opinion of the T'ang Dynasty is catalogued as:—  
A pottery Figure of a Horse, 14in., *T'ang Dynasty*.
2. No firm attribution to a period is intended by any word in a description not confirmed by an attribution in italics at the end of the description, after the measurement and mark, if any.  
e.g. A pottery horse of doubtful period which may, however, date wholly or in part from the T'ang Dynasty is catalogued as:—  
A T'ang Figure of a Horse, 14in.  
and a pottery horse in T'ang style but clearly of later date as:—  
A Figure of a Horse, in T'ang style, 14in. or  
A decorative Figure of a Horse, 14in.
3. Where a reign mark is given after the measurement no attribution to the period of this reign is intended unless the words "*and period*" are added.  
e.g. A dish bearing the reign mark of Chia Ching, and in our opinion of the period, is catalogued as:—  
A blue and white saucer Dish, 7in., *six character mark and period of Chia Ching*.  
a dish bearing the reign mark of Chia Ching, but of doubtful period, or of 19th or 20th century date, as:—  
A blue and white saucer Dish, 7in., *six character mark of Chia Ching*.  
and a dish bearing the reign mark of Chia Ching, but in our opinion of the period of K'ang Hsi as:—  
A blue and white saucer Dish, 7in., *six character mark of Chia Ching. K'ang Hsi*.
4. Where an attribution is given to a piece described after one or more other pieces in the same lot, without individual attributions, all these pieces belong in our opinion to this one period.  
e.g. A plate, three saucers and a meat dish, in the same lot, all in our opinion of the period of Ch'ien Lung, are catalogued as:—  
A 'famille-rose' Plate, 9in.; three Saucers; and a blue and white meat Dish, 11in., *Ch'ien Lung*.
5. Where no attribution is given to a piece, and to no subsequent piece in the same lot, it is of doubtful period or of 19th or 20th century date.

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- 3 All lots are put up for sale subject (a) to any reserve price imposed by the seller or (b) to the right of the seller to bid either personally or by any one person (who may be the auctioneer).
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In sending Commissions this Catalogue may be referred to as "COHEN"

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EARLY CERAMICS

*Notice. The attributions in this section of the catalogue, as in all others, represent our considered opinion and unless otherwise stated in the footnotes have not been confirmed by thermoluminescence tests. In view of this, attention of buyers of lots 1-17 is particularly drawn to clause 6 of our Standard Conditions of Sale.*

1 A GREY POTTERY COOKING STOVE, rounded at one end, the top with three inset cauldrons surrounded by food and utensils modelled in relief, the edge with a geometric border and the front with a stokehole flanked by a figure chopping wood and another filling a jar,  $8\frac{1}{2}$  in. long,  $7\frac{3}{8}$  in. wide, Han Dynasty

- \* \* Exhibited at the O.C.S. Exhibition of Pre-T'ang Wares, 1953, *Catalogue* no. 27  
Compare the three stoves illustrated by B. Laufer, *Chinese Pottery of the Han Dynasty*, pl. XVII and the glazed example exhibited at the Exhibition of the Arts of the Han Dynasty, Chinese Art Society of America, New York 1961, *Catalogue* no. 12

2 A GLAZED CYLINDRICAL JAR (*lien*) supported on three feet modelled as seated bears, the sides with incised rings and narrow bands of geometric pattern, the interior unglazed, showing the reddish pottery, and the base with several stilts remaining attached by glaze,  $6\frac{1}{8}$ in. high,  $8\frac{3}{4}$ in. diameter, Han Dynasty, metal liner (2)

\* \* Cylindrical jars complete with the flat covers are illustrated by  
\* B. Laufer, *Chinese Pottery of the Han Dynasty*, pl. LIX

3 An unglazed grey pottery Horse in the Wei style, with flowing saddle cloth and elaborate harness and trappings,  $10\frac{1}{4}$ in. high, 11in. long

\* \* Exhibited at the O.C.S. Exhibition of Chinese Ceramic Figures,  
\* 1947, *Catalogue* no. 21  
Exhibited at the Dartington Hall Chinese Exhibition, 1949,  
*Catalogue* no. 61  
Exhibited at the O.C.S. Exhibition of Pre-T'ang Wares, 1953,  
*Catalogue* no. 18

4 A RARE ENGRAVED GREY POTTERY JAR (*hu*), the ovoid body with almost cylindrical neck, set on the shoulders with two well-modelled *t'ao t'ieh* masks supporting lugs, the body engraved with a frieze of tigers below a series of four different geometric bands on the rounded shoulders, the neck with similar larger tigers on a ground of running scrolls,  $14\frac{3}{4}$ in., Han Dynasty

\* \* Exhibited at the O.C.S. Exhibition of Pre-T'ang Wares, 1953,  
\* *Catalogue* no. 19  
Compare also the *hu* in the Seattle Art Museum illustrated in  
*Sekai Toji Zenshu*, vol. 8, pl. 54 and by Hochstadter 'Pottery  
and Stonewares of Shang, Chou and Han', *B.M.F.E.A.* Stock-  
holm, 1952, no. 24, pl. 17, no. 66, together with a related vase  
of different form, no. 65

(See ILLUSTRATION)





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5 A NEOLITHIC POTTERY JAR, the upper part of the ovoid body painted with four large rounded lappets enclosing a pattern of crosshatching, framed by lines following the outline of the lappets rising from a band below which are set the two loop handles, the cylindrical neck with a black zig-zag pattern, 14 $\frac{3}{4}$ in., 2000-1500 B.C.

\* \*  
\* A jar with comparable decoration, in the British Museum, is illustrated by Watson, *Handbook of the Collections of Early Chinese Antiquities*, pl. 1. See also J. C. Andersson, 'Pre-History of the Chinese', *B.M.F.E.A.* Stockholm, 1943, no. 15

(See ILLUSTRATION)

6 A GREY POTTERY DANCING FIGURE with swaying body, her right arm folded with the hand to the face, which is turned to one side, the left arm missing, 10in., late Han/Six Dynasties

\* \*  
\* Exhibited at the O.C.S. Exhibition, Chinese Ceramic Figures, 1947, *Catalogue* no. 4  
A similar figure is illustrated by Mario Prodan, *The Art of the T'ang Potter*, pl. 2  
The dating of this piece is consistent with the results of a thermoluminescence test

(See ILLUSTRATION)

7 A LARGE GREY POTTERY HORSE'S HEAD, much stylised, with open mouth and protuberant eyes, with sockets for the ears, the underside of the head open and the neck with four slots for attachment to the body, the grey pottery with traces of white slip, 8 $\frac{5}{8}$ in., Han Dynasty, wood plinth (2)

\* \*  
\* Exhibited at the O.C.S. Exhibition of Chinese Ceramic Figures, 1947, *Catalogue* no. 19  
Exhibited at the O.C.S. Exhibition of Pre-T'ang Wares, 1953, *Catalogue* no. 24  
Compare the horses' heads exhibited at the Venice Exhibition, 1954, *Catalogue* no. 303  
A smaller head is illustrated by John Ayers, Seligman Collection *Catalogue*, vol. II, pl. VIII, no. D 16 and others were sold in these rooms 18th June, 1968, lot 12 and 4th November, 1969, lots 19 and 20  
The dating of this piece is consistent with the results of a thermoluminescence test

(See ILLUSTRATION)

8 A decorative pair of unglazed pottery Figures of Musicians, both seated wearing tall headdresses, one playing the mandolin and the other with arms raised, beating a drum,  $8\frac{3}{4}$ in. and  $9\frac{1}{2}$ in. (2)

\* \* Exhibited at the O.C.S. Exhibition of Chinese Ceramic Figures, 1947, *Catalogue* no. 34

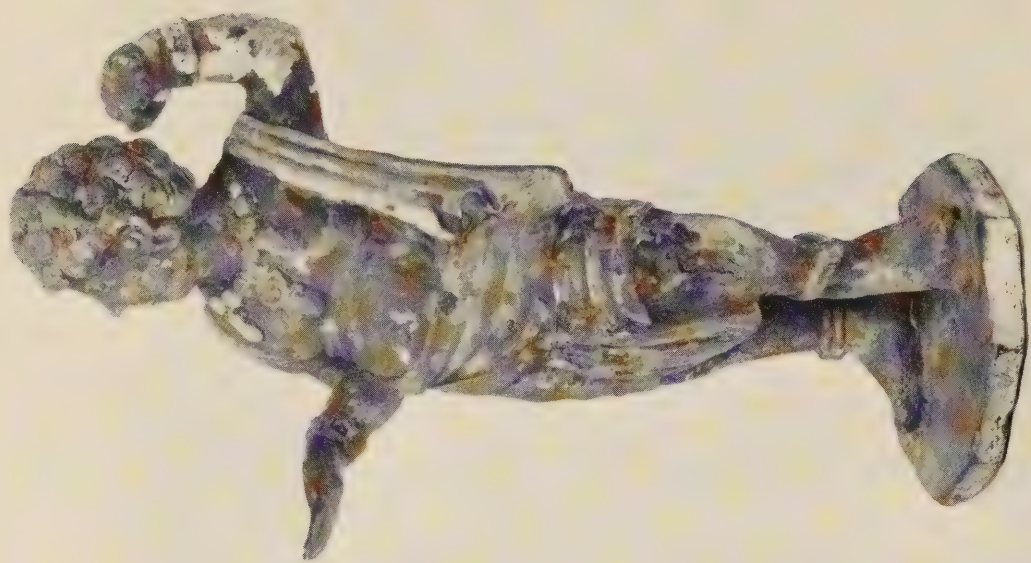
9 A RARE GLAZED POTTERY DUCK RHYTON, the handle formed by the head and neck of the bird biting the tail of the stylised body, which is moulded all over with stippling and from which springs the trumpet mouth of the vessel, the latter decorated with a relief pattern of four-petalled florettes, also on a stippled ground, the whole covered with a thin somewhat degraded white glaze splashed in yellow, green and dark brown, 5in. long, T'ang Dynasty

\* \* Exhibited at the O.C.S. Exhibition, the Arts of the T'ang Dynasty, *Catalogue* no. 146  
A similar example in the Museum of Fine Arts, Boston is illustrated in the *Hoyt Memorial Catalogue*, p. 26, no. 101, and another rhyton of a slightly different form, but also with duck's-head handle is illustrated by R. L. Hobson, Eumorfopoulos Collection, *Catalogue*, vol. I. col. pl. LIX

(See ILLUSTRATION FACING PAGE 13)









10 A FINE POTTERY FIGURE OF A K'UN LUN DRUMMER standing on a flat octagonal base with body twisted, looking up, his head with curly hair and well modelled features, with drapery knotted around the waist and falling across the shoulders, his ankles and wrists with bracelets, his left hand raised above his shoulder and his right hand extended, the buff pottery with extensive red pigmentation and traces of gold on his necklace, 10½ in., T'ang Dynasty

\* \* Exhibited at the O.C.S. Exhibition, The Arts of the T'ang Dynasty, 1955, *Catalogue* no. 18, pl. IVf

A similar unglazed figure is illustrated by J. G. Mahler, *The Westerners Among the Figurines of the T'ang Dynasty*, pl. XXV a and b, in the Nelson Gallery, Kansas City; together with the glazed counterpart pl. XXVc. Figures of K'un Lun type, representing either Hindus or Javanese are discussed at length pp. 85-87

See also Hobson, Eumorfopoulos Collection, *Catalogue*, vol. I, pl. XXXV, no. 197; Ayers, Seligman Collection *Catalogue*, vol. 2, pl. XVI, no. D 35; C. Hentze, *Chinese Tomb Figures*, pl. 73; Mario Prodan, *The Art of the T'ang Potter*, pl. 82; and the Exhibition of Foreigners in Ancient Chinese Art, China Institute in America, 1969, *Catalogue* no. 35

The dating of this piece is consistent with the results of a thermoluminescence test

(See ILLUSTRATION)

11 A TALL GLAZED FIGURE OF A DIGNITARY standing with his hands in a muff, wearing long-sleeved robes covered in front by an apron and with a mottled brown, cream and green glaze, his head unglazed, with a small hat on his parted hair, supported on a tall base, 36½ in. high, T'ang Dynasty

\* \* Exhibited at the O.C.S. Exhibition, The Arts of the T'ang Dynasty, 1955, *Catalogue* no. 3

A very similar figure is illustrated in the *Catalogue of the Tokyo National Museum, Chinese Ceramics*, fig. 120, and another was sold in these rooms 21st March, 1961, lot 3

12 A SEATED MUSICIAN, the girl wearing a crested headdress and a high-waisted dress, the buff pottery with a very much degraded straw-coloured glaze, the arms and the trumpet missing, 9in., T'ang Dynasty

13 A FINE SET OF FIVE STANDING FIGURES OF MUSICIANS, all wearing long high-waisted robes with turban headdresses, covered with a somewhat degraded straw-coloured glaze, playing two forms of Pan pipes, a harp, a wind instrument and a lute or *biwa*, 8½in. to 8½in., early T'ang Dynasty (5)

\* \* \* The wind instrument and the *biwa* players were exhibited at the O.C.S. Exhibition, The Arts of the T'ang Dynasty, 1955, *Catalogue* nos. 38 and 39

Exhibited at the Qantas Gallery, 1966, A Thousand Years of Chinese Ceramic Art, *Catalogue* no. 17

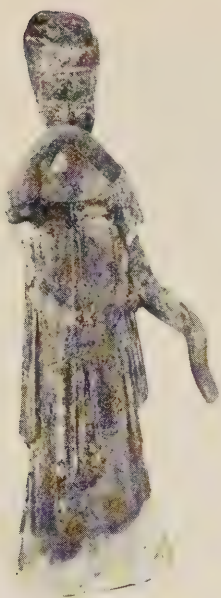
A larger set of very similar musicians, in the Royal Ontario Museum of Art, Toronto, is illustrated by J. G. Mahler, *The Westerners Among the Figurines of the T'ang Dynasty of China*, pl. XIV

See also the group sold in these rooms 27th March, 1962, lot 16 from the Collection of the late Henrik V. Jacobsen, Esq. of Copenhagen; the figures exhibited at the Exhibition of Foreigners in Ancient Chinese Art, China Institute in America, 1969, *Catalogue* no. 31; and the single figure, *Sekai Toji Zenshu*, vol. 9, pl. 106 right

(See ILLUSTRATION)







14 A PAIR OF STRAW-GLAZED DANCING FIGURES, making elegant gestures with their arms, each with similar turban-like headdress and high-waisted robes, their long sleeves entirely covering their hands,  $7\frac{1}{2}$ in., early T'ang Dynasty (2)

\* \* Exhibited at the Quantas Gallery, 1966, A Thousand Years of Chinese Ceramic Art, *Catalogue* no. 17

(See ILLUSTRATION)

15 A SEATED STRAW-GLAZED FIGURE OF A LADY holding a wine cup in her right hand, with her left concealed in the long sleeves of her robes, her features well modelled, with a turban-like headdress, the folds of her skirt covering the square base, 6in., early T'ang Dynasty

\* \* Exhibited at the O.C.S. Exhibition, The Arts of the T'ang Dynasty, 1955, *Catalogue* no. 42  
Exhibited at the Quantas Gallery, 1966, A Thousand Years of Chinese Ceramic Art, *Catalogue* no. 17

(See ILLUSTRATION)

16 A WELL-MODELLED UNGLAZED FIGURE OF A HORSE of large size, standing with head slightly turned and mouth open, the saddle covered by a leather saddle cloth, the large hooves firmly planted on the rectangular base, repaired,  $29\frac{1}{4}$ in. high, T'ang Dynasty

\* \* Exhibited at the O.C.S. Exhibition of Chinese Ceramic Figures, 1947, *Catalogue* no. 30  
Exhibited at the O.C.S. Exhibition, the Arts of the T'ang Dynasty, 1955, *Catalogue* no. 58

(See ILLUSTRATION)



17 A WHITE JAR with well-potted ovoid body, very short neck with lipped rim and flat unglazed base, the glaze on the outside stained through burial to a buff tint,  $6\frac{3}{8}$ in., *T'ang Dynasty*

\*\*  
\* A similar jar, complete with cover is illustrated by R. L. Hobson, Eumorfopoulos Collection, *Catalogue*, vol. I, pl. XLVII, no. 505

(See ILLUSTRATION)

## SUNG AND LATER WARES

18 AN ATTRACTIVE PAIR OF WHITE-GLAZED MEI P'ING, of Chü-lu Hsien type, the bodies of very slender upright shape, with short necks, covered with a translucent glaze over a creamy slip, finely crackled and with a marbled pattern of staining from immersion in water, each supported on a heavy splayed foot with bevelled edge, unglazed, showing the hard grey stoneware body, 10in. and  $10\frac{1}{4}$ in., *Northern Sung Dynasty* (2)

\*\*  
\* A vase of this type from the Barlow Collection was exhibited at the O.C.S. Exhibition of the Arts of the Sung Dynasty, 1960, *Catalogue* no. 109, illustrated by Sullivan, Barlow Collection *Catalogue*, fig. 60 b. Others have been sold in these rooms 15th May, 1962, lot 21, from the collection of the late David L. Nathan of Auckland, New Zealand, and 12th May, 1970, lot 43, from the Knight Collection

(See ILLUSTRATION)

19 A WELL-POTTED WHITE MEI P'ING of Chü-lu Hsien type, with high rounded shoulders and short neck with lipped rim, the ivory-tinted glaze with areas of fine crackling stained buff and grey through burial, the roughly-finished foot with bevelled inner edge,  $12\frac{3}{4}$ in., *Northern Sung Dynasty*

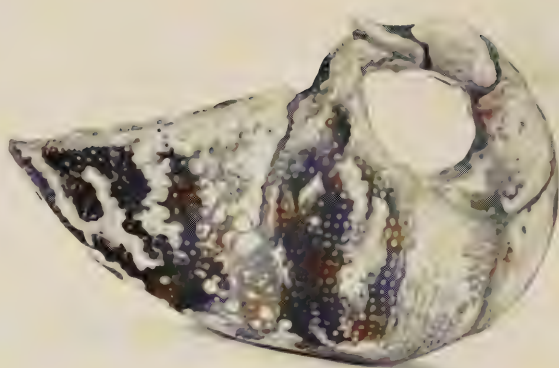
(See ILLUSTRATION)



18

19  
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20 A SMALL TING-YAO DISH with flat bottom, carved with a spray of lotus under the creamy glaze, the well undecorated both inside and out and the rim metal mounted,  $4\frac{7}{8}$ in., *Northern Sung Dynasty*, fitted case (2)

\* \*  
\* A set of five dishes of this type is illustrated in the *Illustrated Catalogue of the Tokyo National Museums, Chinese Ceramics*, fig. 200, and another by G. Lindberg, 'Hsing-yao and Ting-yao', *B.M.F.E.A.*, Stockholm, 1953, no. 25, pl. 82, no. 70

(See ILLUSTRATION)

21 AN ATTRACTIVE NORTHERN CELADON BOWL of almost conical shape, with raised rim, the interior finely carved with a lotus flower, a large lotus leaf, seen side on, and a leaf of arrow grass, all among stylised scrolling foliage forming a large medallion, the translucent glaze with an even fine crackle, the underside plain and the thin glaze inside the foot burnt coffee brown,  $8\frac{1}{4}$ in., *Northern Sung Dynasty*

\* \*  
\* A dish with similar carving, lacking the unusual arrow-grass motif, was sold in these rooms 2nd June, 1970, lot 50

(See ILLUSTRATION)

22 A SMALL MOULDED NORTHERN CELADON DISH, the lipped rim divided into six lobes and the shallow well correspondingly fluted, each panel containing a stylised flower spray, with another matching spray in a central medallion, all under a soft olive-green glaze,  $4\frac{1}{8}$ in., *Northern Sung Dynasty*, fitted case (2)

\* \* A similar dish is illustrated by R. L. Hobson, Eumorfopoulos Collection, *Catalogue*, vol. II, pl. LIV, no. B197

(See ILLUSTRATION)

23 A DEEP MOULDED NORTHERN CELADON BOWL of conical form, the interior decorated with six flowerheads on a continuous scrolling branch among dense foliage, centred on a spiral florette, the glaze of pale olive-green colour and the underside with knife-cut flutes,  $4\frac{7}{8}$ in., *Northern Sung Dynasty*

\* \* A similar bowl is illustrated by Sullivan, *Barlow Collection Catalogue*, pl. 67 b; and another by Ashton and Hobson, *Benaki Museum Catalogue*, 1939, pl. XXV, no. 292. See also the example sold in these rooms 13th December, 1966, lot 56 R. L. Hobson illustrates a mould for bowls of this pattern, Eumorfopoulos Collection, *Catalogue*, vol. VI, pl. II, no. F76

(See ILLUSTRATION)

24 A FINELY-CARVED NORTHERN CELADON DISH covered with a pale olive-green glaze, the interior crisply incised with a large tree peony spray with a single bloom, with combed petals and feathery leaves, the rim with six small nicks and the underside of angled profile sketchily incised with rings of petals, sand adhering to the footrim,  $7\frac{1}{4}$ in., *Northern Sung Dynasty*, fitted case (2)

\* \* A similar dish from the Barlow Collection is illustrated by Michael Sullivan, *Catalogue*, pl. 65a; by G. St. G. M. Gompertz, *Celadon Wares*, pl. 11, and was exhibited at the O.C.S. Exhibition of the Arts of the Sung Dynasty, 1960, *Catalogue* no. 138. A moulded bowl of the same pattern is illustrated in *Sekai Toji Zenshu*, vol. 10, pl. 32

(See ILLUSTRATION)







25 A FUNERARY VASE and Cover, the body rising in five convex tiers, all cut with vertical grooves and divided by narrow zig-zag borders, the shoulders set with five faceted spouts and the lotus-leaf cover with bud knop, the glaze of very pale greyish-green tint and a circular spur mark inside the splayed foot,  $14\frac{1}{8}$ in., *Sung Dynasty* (2)

26 A CH'ING PAI CONICAL BOWL, thinly potted and covered with a clear very pale blue glaze, the interior freely incised with flower sprays on a ground stippled with a comb, the rim slightly reduced,  $5\frac{3}{4}$ in., *Sung Dynasty*

\* \* Exhibited at the O.C.S. Exhibition, The Arts of the Sung Dynasty 1960, *Catalogue* no. 215

27 A CH'ING PAI CONICAL BOWL with a stronger blue tinted glaze, the interior freely carved and combed with a large flower spray and the rim in six lobes,  $7\frac{1}{2}$ in., *Sung Dynasty*

28 ANOTHER CH'ING PAI BOWL with widely-flared sides, the interior deeply carved and combed with a central medallion containing a peony flowerhead, the well with sketchy clouds, the glaze of clear bluish tint,  $7\frac{3}{8}$ in., *Sung Dynasty*

29 An unusual *ch'ing pai* Bowl of shallow form, with slightly degraded pale bluish glaze, the interior incised and combed with a large medallion of formal wave pattern and a single floating lotus flower, 8in., *Sung Dynasty*

30 AN ATTRACTIVE CH'ING PAI BOWL with six-lobed rim, very freely incised with two spindly flower sprays, the ground stippled and flecked with a comb under a pale blue-tinted glaze, the rim with six lobes and the underside plain, the unglazed base with a circular spur mark, 7in., *Sung Dynasty*

31 A moulded *ch'ing pai* conical Bowl of small size, the interior decorated with a medallion of four lotus flowers enclosed by a border of key fret,  $5\frac{5}{8}$ in.; and a *ch'ing pai* Bowl of plain fluted form, with unglazed rim and somewhat degraded bluish glaze,  $7\frac{1}{4}$ in., *Sung Dynasty* (2)

\* \*  
\* Another conical bowl with the same pattern as the first item is illustrated by J. Ayers, Baur Collection *Catalogue*, vol. I, fig. 826, no. 323

32 A FINE LUNG CH'ÜAN CELADON FUNERARY VASE AND COVER, the body carved with lotus petals under the thick bluish-green, irregularly crackled, *kinuta* glaze, the cylindrical neck with flanged rim, applied with a superbly-modelled horned dragon with incised detail on the legs and sinuous body, the reverse applied with a recumbent dog, resting on the shoulder of the vase, the cover surmounted by a bird knob with wings open, the head of which is missing, the footrim and the underside of the flange of the cover burnt pinkish red in the firing,  $9\frac{3}{4}$ in., *Sung Dynasty* (2)

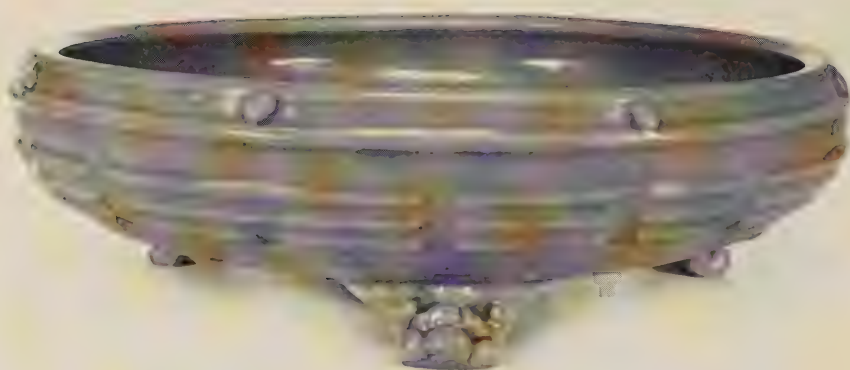
\* \*  
\* A very similar vase from the Winkworth Collection was sold in these rooms 25th April, 1933, lot 92; another vase of the same type with cylindrical neck but squatter body and dog knob, from the Charles Russell Collection, illustrated by R. L. Hobson, *Chinese Ceramics in Private Collections*, pl. 184, fig. 336, was sold in these rooms, 12th July, 1960, lot 147; and another from the Bahr Collection, 17th July, 1956, lot 42

Compare also the vases illustrated in *Sekai Toji Zenshu*, vol. 10, figs. 31-33, p. 194 and in the Mount Trust Collection of Chinese Art, Victoria and Albert Museum, 1970, *Catalogue* no. 71

(See ILLUSTRATION)







33 A GOOD LUNG CH'ÜAN CELADON BULB BOWL of shallow form, supported on three ogre-mask feet, the rounded sides carved with the Eight Trigrams (*pa kua*) between borders of studs around the base and in-curved rim, the interior with a central unglazed patch impressed with a medallion of trellis pattern, the glaze of clear pale green colour, 12in., *Yüan/early Ming Dynasty*

\* \* A similar bulb bowl is illustrated by R. L. Hobson, Eumorfopoulos Collection *Catalogue*, vol. II, pl. XXXVI, no. B 136. Compare also the example from Joshua and Paget Collections sold in these rooms 25th October, 1949, lot 14.

(See ILLUSTRATION)

34 A FINE LUNG CH'ÜAN CELADON DRAGON DISH, the centre well moulded with a leaping dragon with scaly body, pursuing a 'flaming pearl', the well freely and deeply carved with nine leaf motifs, all with combed detail, under a clear sea-green glaze, the underside of the dish carved with lotus petals below the everted rim, all outlined with double incised lines, the foot bevelled on the outer edge, enclosing a biscuit ring for the kiln support, which is burnt pinkish-brown in the firing, 13½in., *Yüan Dynasty*

\* \* Gompertz, *Chinese Celadon Wares*, illustrates a similar dish in the City Art Gallery, Bristol, pl. 89. See also Hobson and Hetherington, *The Art of the Chinese Potter*, pl. LXIX and the Carl Kempe Collection *Catalogue*, figs. 144 and 145. Further examples have been sold in these rooms 24th July, 1968, lot 386; 5th March, 1963, lot 38; October 17th 1961, lot 81 and 12th July, 1960, lot 133.

(See ILLUSTRATION)

35 A LUNG CH'ÜAN CELADON DISH of shallow form, the underside carved with a ring of lotus petals, the footrim neatly finished and the glaze of soft greyish-green colour, 6¼in., *Sung Dynasty*

\* \* For the type see Gompertz, *Chinese Celadon Wares*, pl. 74b and the Kempe Collection *Catalogue*, nos. 127 and 128. A series of similar dishes from the Lodge Collection was sold in these rooms, 10th December, 1968, lots 102-105.



36 A CHEKIANG CELADON BULB BOWL with crackled olive-green glaze, the exterior carved with the Eight Trigrams between borders of combed zig-zag pattern and incised scrolls, the whole supported on three mask and paw feet, the base and centre of the interior both unglazed,  $12\frac{3}{4}$ in., *Ming Dynasty*

37 A CHEKIANG CELADON DISH with attractive pale bluish-green crackled glaze, the centre freely incised and the well with a border of wide combed stiff leaves, the everted rim with a wavy combed line border and lipped edge, the underside undecorated,  $15\frac{3}{8}$ in., *late Ming Dynasty*

38 An ovoid Jar with a crackled white glaze, a flange above the very shallow footrim, the wide cylindrical neck with unglazed rim,  $9\frac{5}{8}$ in., *17th Century*

39 An inlaid Korean celadon Bowl of almost conical shape, the interior decorated in white in *mishima* technique with three radiating branches of lychees within a narrow scroll border, the underside with medallions of daisy-like flowers with black details reserved on a border of white-outlined foliage,  $7\frac{1}{2}$ in., *Koryu Dynasty*

\* \* A similar bowl is illustrated by G. St. G. M. Gompertz, *Korean Celadon*, pl. 68b, and another in the National Museum of Korea by Kim and Gompertz, *The Ceramic Art of Korea*, p. 86, pl. 33

40 AN ENGRAVED KOREAN CELADON BOWL covered with a typical bluish-green glaze, irregularly crackled, the inside finely incised with three flying parrots and scattered clouds, the slightly sunk centre with flowers, *7in.*, *Koryu Dynasty*

\* \* Similar bowls, inspired by Yüeh ware, are illustrated by W. B. Honey, *Corean Pottery*, pl. 40b and by Sullivan, Barlow Collection *Catalogue*, pls. 139b and c

41 A WELL-POTTED KOREAN CELADON BOWL covered with an attractive bluish-green glaze, the exterior divided into six panels and the rim correspondingly lobed, the shallow foot somewhat splayed, the rim repaired, 8in., *Koryu Dynasty*

\* \*  
\* \* This bowl, perhaps intended as the stand for a ewer, is closely reminiscent in form of the Ju bowl in the Percival David Foundation illustrated by G. St. G. M. Gompertz, *Chinese Celadon Wares*, pl. 32

42 A KOREAN WHITE JAR of depressed globular shape with short neck, the lower part of the body extensively stained, some restoration, 12in., *Yi Dynasty*

\* \*  
\* \* For somewhat similar jars see G. St. G. M. Gompertz, *Korean Pottery and Porcelain of the Yi Dynasty*, pl. 49, and the *Heibonsha Series*, no. 17, pl. 52 and col. pl. 3

43 A MASSIVE MEI P'ING covered with a very dark brown glaze, the baluster-shaped body of broad proportions, with wide foot and short narrow neck with lipped rim, the shallow footrim and base unglazed, 15¼in., *Ming Dynasty*

\* \*  
\* \* From the Eumorfopoulos Collection, illustrated by R. L. Hobson, *Catalogue*, vol. II, pl. 72, no. B287

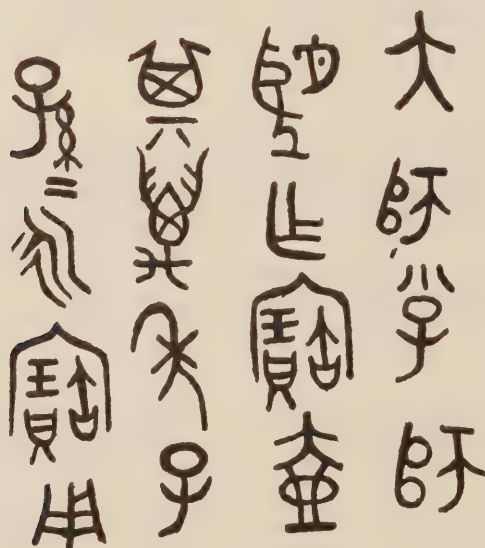
44 A shallow fluted Dish painted in copper-red with five bats around a dragon medallion, the underside with a wave border and two fishes, also with an inscription dated to the Chih Chêng period (A.D. 1341), 9½in.

\* \*  
\* \* A translation of the inscription accompanies the lot

45 A BLUE AND WHITE VASE, the depressed globular body painted with two large panels enclosing a landscape and flowering shrubs, the tall cylindrical neck divided by a collar with detached flower sprays below and another rocky landscape above, 15½in., *ai-yeh mark, K'ang Hsi*

## ARCHAIC BRONZES

46 **AN IMPORTANT RITUAL BRONZE WINE VESSEL (hu)**, the pear-shaped body massively cast with three zones of decoration, the wide lower band encircled by double concave straps forming four undulations filled above by hooked scrolls of *t'ao t'ieh* derivation and below with eyed ovals incorporated into a cicada motif, the central zone with similar undulations infilled respectively with a horned motif and a stylised double-headed dragon, the upper zone on the slightly flared neck with a single undulating band, another horned motif and a pattern of addorsed 'C'-scrolls below a pierced oval with spiked cresting, the handles in the form of animal heads with spiral horns and large slanted eyes, supporting flat rings cast with ten overlapping scales, the vessel on a shallow splayed foot with a narrow band of somewhat similar detached scales, the surface with a good smooth grey-green patina with small patches of reddish encrustation on the handles and neck, a long dedicatory inscription inside the neck, 17 $\frac{7}{8}$ in. high, 11 $\frac{1}{2}$ in. wide, late 9th Century B.C.



*continued*







*continued :*

\* \*  
\*

Exhibited at the O.C.S. Exhibition of Ancient Chinese Bronzes, 1951, *Catalogue*, no. 73

Illustrated by William Watson, *Ancient Chinese Bronzes*, pl. 52  
A translation and discussion of the inscription by Professor Yetts accompanies the lot. The inscription reads: 'Shih-wang, younger son of the T'ai-shih (the Grand Preceptor), made this precious *hu*. For a myriad years may his descendants treasure and use it'

Compare the *hu* in this style illustrated in the Avery Brundage Collection, *The Ancient Chinese Bronzes*, *Catalogue*, pl. XXXIV b, also exhibited Kinas Kunst I Svensk og Dansk Eje, Copenhagen, 1950, *Catalogue*, no. 39; and others by Karlgren, 'Yin and Chou in Chinese Bronzes', *B.M.F.E.A.*, Stockholm, 1935, pl. LI, no. C 193; and *Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art in London*, vol. I, nos. 45 and 48

(See COLOUR PLATE)



47 A FINELY-CAST ARCHAIC BRONZE WINE VESSEL (*ku*) of slender elegant proportions, with good yellowish-green patina, the flared trumpet neck cast with four cicada blades rising to the rim above a band of 'S'-shaped snakes, all with a ground pattern of *lei wên*, the central zone with two simple *t'ao t'ieh* masks divided by shallow nicked flanges, separated by a plain band with two raised lines and two cruciform apertures, from the hollow splayed foot which is decorated with further *t'ao t'ieh* masks and four panels of naturalistic cicadas, a pictogram inside the foot, 11in., *Shang Dynasty*



- \* \* Illustrated by William Watson, *Ancient Chinese Bronzes*, pl. 20  
 \* For similar *ku* compare Bernhard Karlgren, 'New Studies on Chinese Bronzes', *B.M.F.E.A.*, Stockholm, 1937, no. 9, pl. XXI no. 775; Pope, Gettins, Cahill and Barnard, *The Freer Chinese Bronzes*, pl. 8 (of slightly broader proportions) and C. F. Kelley and Ch'ên Mêng-chia, *Chinese Bronzes from the Buckingham Collection*, pl. XII (with more pronounced flanges)

(See ILLUSTRATION)

48 THE COMPANION BRONZE WINE VESSEL (*ku*), the casting exactly similar but the neck with patches of malachite encrustation and a small crack. the same pictogram inside the hollow foot, 11in., *Shang Dynasty*

(See ILLUSTRATION)



48



47



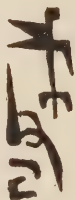


49 A RITUAL BRONZE FOOD VESSEL (*kuei*), cast on each side with a large *t'ao t'ieh* mask on an undecorated ground, flanked by hook motifs and surmounted by a smaller mask in higher relief above the central flange, the hollow foot with a border of eight simple dragons, supported on a deep cylindrical ring, the loop handles with long tabs, springing from horned animal-heads below the flared rim, dark patina with patches of thin green and reddish encrustation,  $6\frac{1}{2}$ in. high,  $11\frac{3}{4}$ in. wide, 11th/early 10th Century B.C.

\* \*  
\* A similar *kuei* in the Victoria and Albert Museum is illustrated by B. Karlgren, 'New Studies on Chinese Bronzes', *B.M.F.E.A.*, Stockholm, no. 9, 1937, pl. XI, no. 267. Another example was sold in these rooms, 14th November, 1967, lot 37, and a *kuei* with similar decoration on a *lei wên* ground, 11th July, 1967, lot 62

(See ILLUSTRATION FACING PAGE 24)

50 A RITUAL BRONZE WINE VESSEL (*chüeh*), of conventional form, supported on three splayed legs of tapering triangular section, the deep body cast with a band of dissolved dragons and with a loop handle issuing from a bovine mask, covering a pictogram, the spout flanked by two finials with whorled caps, irregular grey-green patina,  $7\frac{1}{4}$ in. high, Shang Dynasty, wood stand, fitted case (3)



\* \* A *chüeh* with similar decoration but with tall waisted finials was sold in these rooms, 23rd February, 1965, lot 140

(See ILLUSTRATION)

51 A RITUAL BRONZE BOWL (*kuei*) with rounded sides decorated below the flared rim with a frieze of birds with long hooked tails and two free ring handles suspended from pierced tiger-like masks, the whole supported on a deep splayed foot decorated in shallower relief with a ribbon-like wave pattern interspersed with a winged motif, dark patina with patches of green encrustation,  $6\frac{1}{2}$ in. high,  $9\frac{1}{2}$ in. wide, 9th Century B.C.

\* \* Exhibited at the O.C.S. Exhibition of Ancient Chinese Bronzes, 1951, *Catalogue*, no. 75  
The wave pattern, characteristic of ninth century bronzes, may be compared with the decoration of the *hu*, lot 46

(See ILLUSTRATION)

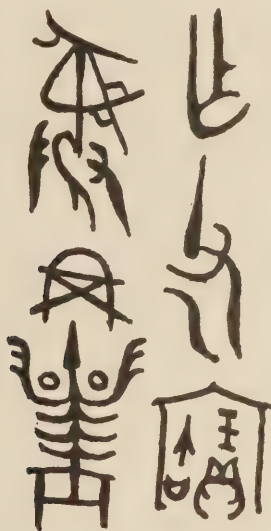






52 A FINE COVERED RITUAL FOOD VESSEL (*kuei*), with attractive pale grey-green patina, the bowl with rounded sides decorated around the shoulders with 'animal triple band' between borders of circles, with an animal head in high relief on the centre of each side, the splayed foot with a similar band of decoration and the loop handles, springing from horned bovine heads, with hooked tabs, the domed cover with a pierced ring knop and a border exactly matching the shoulders, a pictogram inside the lid and on the base of the vessel, some patches of brown encrustation, 8in. high, 11in. wide, Shang/early Chou Dynasty, wood stand, fitted case

(4)



\* \*

Illustrated by William Watson, *Ancient Chinese Bronzes*, pl. 42a  
A similar covered *kuei*, also decorated with animal triple band on the cover and shoulder, but lacking the decoration on the foot, was exhibited at the Exhibition of Early Chinese Bronzes, Stockholm, 1933, pl. XVII

Compare also the example illustrated by Hansford, Seligman Collection *Catalogue*, vol. I, pl. VIII, no. A 9

A note on the inscription of this vessel by Professor Yetts accompanies the lot. The first five characters may be translated:— 'Made for the father (or uncle) I, this precious sacral vessel'. The remaining two characters are of uncertain meaning

(See ILLUSTRATION)

53 A RITUAL BRONZE WINE VESSEL (*tsun*) with plain trumpet neck, the convex central section edged with pairs of raised lines and decorated with *t'ao t'ieh* masks of unusual design, centred on shallow flanges and flanked by compressed dragons, all on an intricate *lei wên* ground between narrow borders of circles, the eyes of the animal motifs in relief, the hollow splayed foot with a frieze of complicated dragon motifs, good yellowish-green patina with small patches of encrustation, 10in., *Shang Dynasty*

\* \* Exhibited at the O.C.S. Exhibition of Early Chinese Bronzes, 1951, *Catalogue*, no. 7

\* Compare the *tsun* in the Art Museum, Princeton University, exhibited at the Exhibition, Art Styles of Ancient Shang, China Institute in America, 1967, *Catalogue*, no. 17; also the *tsun* with more pronounced central bulb illustrated by H. F. E. Visser, *Asiatic Art in Private Collections in Holland and Belgium*, pl. 13, no. 17

(See ILLUSTRATION)







54 A FINELY-CAST BRONZE RITUAL FOOD VESSEL (*ting*), the bowl decorated with three large *t'ao t'ieh* masks centred on and divided by notched flanges, the masks in graduated relief, with much of the original black inlay remaining, on a ground of fret patterns, two upright loop handles set on the lipped rim and the whole supported on three almost cylindrical legs, each with three cicada-blade motifs, green patina with patches of malachite encrustation, a pictogram on the side of the bowl in the interior,  $9\frac{1}{4}$ in. high,  $7\frac{3}{4}$ in. wide, *Shang Dynasty*



\* \*  
\*

Illustrated by Alexander C. Soper, 'Early, Middle and Late Shang: A Note', *Artibus Asiae*, vol. XXVIII, 1966, fig. 11

A similar *ting* from the Joseph Homberg Collection, sold in these rooms, 19th July, 1949, lot 98 is illustrated by B. Karlgren, 'New Studies on Chinese Bronzes', *B.M.F.E.A.*, Stockholm, 1937, no. 9, pl. II, no. 53; a second, from the E. K. Burnett Collection, sold in these rooms, 4th April, 1941, lot 368, is illustrated by William Watson, *Ancient Chinese Bronzes*, pl. 15a; and another in the Ramet Collection is illustrated by Lion-Goldschmidt and Moreau-Gobard, *Chinese Art*, pl. 21

(See ILLUSTRATION)

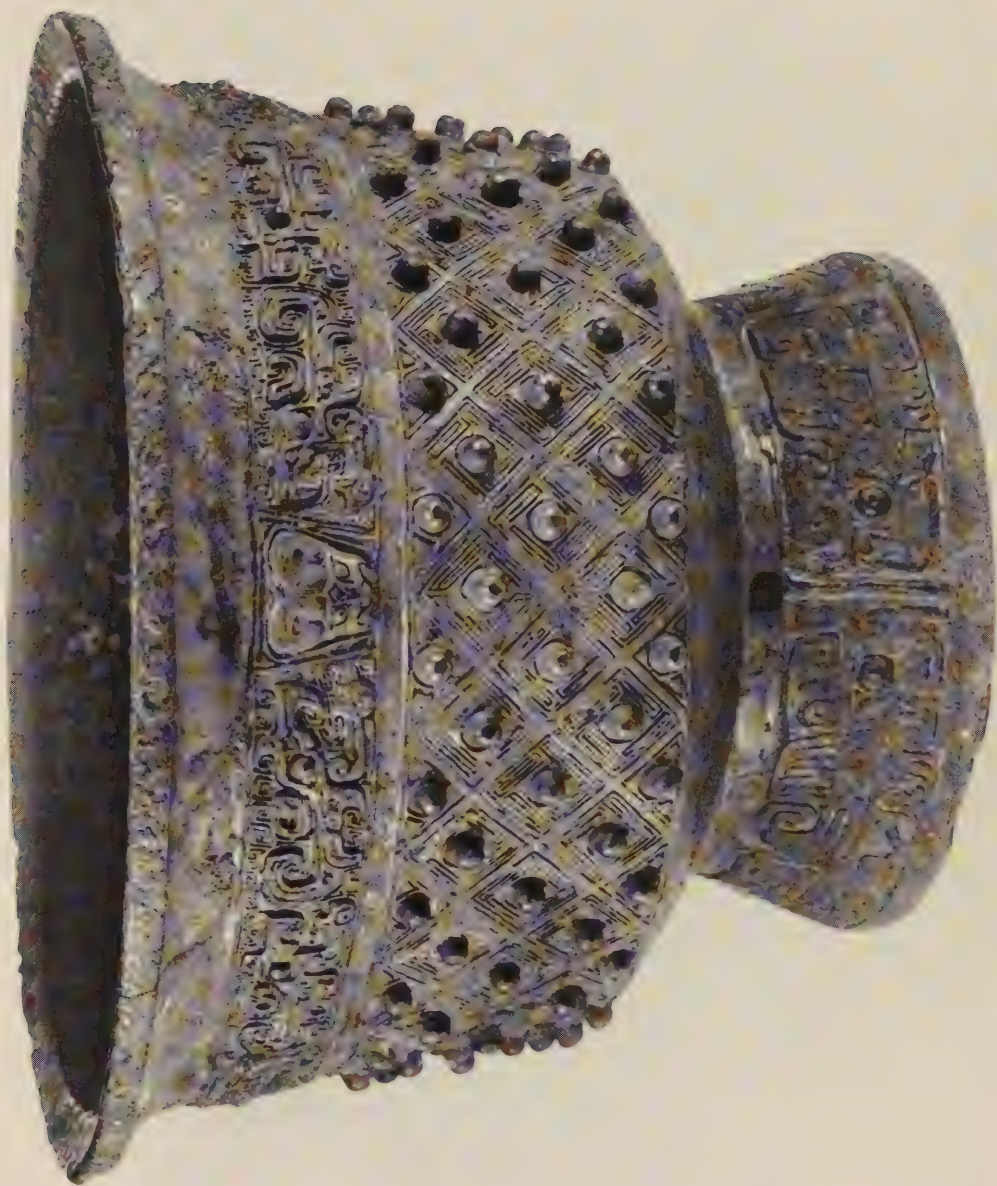
55 A RARE BRONZE FIGURE OF A BUFFALO standing with head turned to one side, the body naturalistically cast with a pattern of 'f' motifs, the shoulders of both the hind and the forelegs treated as spirals, the short tail curled over the near flank and the stylised head with mouth open, two long grooved horns and a diamond motif on the forehead and the eyes also indicated by recessed lines, the whole with dark patina and patches of green and reddish encrustation, the underside open and the legs all hollow and of 'C' section,  $5\frac{1}{4}$ in.,  $10\frac{3}{8}$ in. long, Chou Dynasty

\* \* Several animals of this type are recorded. The present example was exhibited by Yamanaka & Co., December 1925, *Catalogue* no. 28, pl. XI and the companion, with the head turned in the opposite direction, is illustrated by Tch'ou Tö-yi, *Bronzes Antiques de la Chine appartenant à C. T. Loo & Cie*, Paris, 1924, pl. 19

Another pair, both of which have cylindrical holders on the backs are illustrated by H. F. E. Visser, *Asiatic Art in Private Collections in Holland and Belgium*, pl. 17, no. 22, from the Stoclet Collection, and by André Leth, *Catalogue of Selected Objects of Chinese Art in the Museum of Decorative Arts*, Copenhagen, 1959, no. 19

(See ILLUSTRATION)







56 A GOOD BRONZE HANDLELESS FOOD VESSEL (*kuei*), the lower part of the bowl cast with a band of nipples regularly spaced in a diamond trellis pattern, infilled with fret, below a border of beaked dragons and three animal heads in higher relief, sharply angled to the hollow splayed and pierced foot, which is decorated with three *t'ao t'ieh* motifs in uniformly shallow relief with protuberant eyes, centred on flanges, a pictogram in the interior, encrusted brownish-grey and green patina, 7in. deep, 9 $\frac{3}{4}$ in. wide, Shang Dynasty, 12th/11th Century B.C.



\*\* From the Collection of Joseph Homberg, Esq., sold in these rooms, 19th July, 1949, lot 89

A similar *kuei*, differing in the decoration of the foot, is illustrated by André Leth, *Catalogue of Selected Objects of Chinese Art in the Museum of Decorative Art*, Copenhagen, 1959, no. 15, and by B. Karlgren, 'New Studies on Chinese Bronzes', *B.M.F.E.A.*, Stockholm, 1937, no. 9, pl. XLII, no. 454. See also H. F. E. Visser, *Asiatic Art in Private Collections in Holland and Belgium*, pl. 11, no. 12

(See ILLUSTRATION)

57 A FINE GILT-BRONZE STANDING FIGURE OF KUAN YIN with elaborately cast necklaces, ribbons and scarves, the body swaying slightly to one side and the head tilted, the right hand raised to shoulder level, holding a fly whisk, the left arm pendant and a ewer in the hand holding a lotus flower and leaf, a small image of Amitabha Buddha in the headdress, an eyelet on the back and the circular base with a pin probably for attachment as the central figure of a group, *the figure*  $5\frac{1}{2}$ in. ( $7\frac{1}{4}$ in. including pin), T'ang Dynasty, wood stand (2)

\* \* Exhibited at the O.C.S. Exhibition, The Arts of the T'ang Dynasty, 1955, *Catalogue* no. 258  
 A somewhat similar figure is illustrated by Hugo Munsterberg, *Chinese Buddhist Bronzes*, pl. 52, and another by Yetts, Eumorfopoulos Collection *Catalogue*, vol. III, pl. XXXV, no. C 53

(See ILLUSTRATION)

58 AN INTERESTING BRONZE KUANG, the body of oval section, rising to one side to form a spout and set with a wide strap handle with hooked tab, springing from a large bovine mask, the upper part of the cover cast in the form of another bovine mask with 'capped' horns, the exterior with a dark somewhat encrusted patina and the interior of each section with a pictogram,  $8\frac{3}{4}$ in. high,  $8\frac{1}{2}$ in. long, *perhaps Sung Dynasty* (2)

\* \* From the Rutherston Collection  
 \* Illustrated by A. J. Koop, *Early Chinese Bronzes*, pl. 22  
 For the archaic inspiration of this piece see the *kuang* in the Metropolitan Museum of Art, exhibited at the Exhibition of Animals and Birds in Chinese Art, The China Institute in America, 1967/8, *Catalogue* no. 3

59 A WELL-CAST BRONZE 'DOLPHIN', the curled body with a recessed linear pattern of scales on each of the convex sides and a long dorsal fin, the head tiger like, with mouth open and nose touching the tip of the fishtail. smooth grey patina with small patches of encrustation,  $2\frac{1}{2}$ in.







## SCULPTURE

60 A GOOD CAST-IRON HEAD OF KUAN YIN, the features strongly modelled with raised lines outlining the eyebrows, eyelids, nose and lips, the ears pendulous and the hair curled on the forehead, with a platform around the chignon for the attachment of a crown,  $13\frac{1}{2}$ in., 13th/14th Century, wood plinth (2)

\* \*  
\* Compare the cast-iron head illustrated by Alan Priest, *Chinese Sculpture in the Metropolitan Museum of Art*, pl. CXXIII, complete with the original crown

(See ILLUSTRATION)

61 A GREY STONE CARVING OF MAITREYA seated with legs pendant and crossed at the ankles, his right hand raised and his left resting on the head of one of the lions flanking the figure, the face with crisply-cut features and the head with high angular headdress, the surface of the stone somewhat encrusted,  $16\frac{1}{2}$ in., Wei Dynasty, wood mandorla and plinth (2)

\* \*  
\* Similar figures in niches *in situ* at Lung Môn, flanked by lions, are illustrated in *Lung Môn Shih K'u*, Wên Wu Press, 1961, pls. 23 and 24  
See also the example in the Metropolitan Museum of Art, illustrated by Alan Priest, *op. cit.*, pl. XXIII and Sirén, *Chinese Sculptures in the von der Heydt Collection*, nos. 11 and 12

(See ILLUSTRATION)

62 AN ATTRACTIVE STONE CARVING OF AN APSARA, from a relief, the figure shown flying, with right hand held high, grasping the *cintamani*, her left arm with a lotus and a ribbon over her shoulders, the drapery carved in closely-fitting folds over the legs, the head with attractive features, turned back over one shoulder, with crested headdress, 38in. overall, *T'ang Dynasty*

\* \* Exhibited at the International Exhibition of Chinese Art,  
\* London, 1935-6, *Catalogue* no. 2395

(See ILLUSTRATION)







63 A MARBLE FIGURE OF KUAN YIN standing wearing long waisted robes, a long necklace crossed in front at the waist and falling in loops over the legs, all coloured in green, blue and red, the face crisply cut and a simple crown on the head, the bare feet resting on a plain circular plinth inserted into a separate lotus pedestal with square base, the forearms partially missing, 18½ in. overall, Northern Ch'i Dynasty (550-577 A.D.) (2)

\* \* Exhibited at the Venice Exhibition, 1954, *Catalogue* no. 257  
\* Exhibited at the O.C.S. Exhibition, The Arts of the T'ang Dynasty, 1955, *Catalogue* no. 324  
A similar marble figure is illustrated in the *Hoyt Memorial Catalogue*, p. 131, no. 523. See also Sirén, *op. cit.*, p. 94, no. 27

(See ILLUSTRATION)

64 A MARBLE FIGURE OF A BODHISATTVA in late T'ang style, seated on a high pedestal with left knee raised and the right in a kneeling position, the robes carved in stylised folds with traces of green and red pigment, the hair in black and the arms missing, the oval lotus throne with octagonal base, 24½ in., perhaps Sung Dynasty

\* \* A stone figure in this pose from the Greville L. Winthrop Collection, in a complete state with the hands in attitude of prayer, is illustrated by Leigh Ashton, *An Introduction to the Study of Chinese Sculpture*, pl. XXXIV

(See ILLUSTRATION)

65 A VERY RARE RELIEF CARVING OF AN ARHAT, half-length, the head turned slightly, with powerfully-modelled features, puckered brow and slightly domed forehead, the right hand clasping the stem of a large lotus flower and the left hand supporting the end of the stem, the shoulders covered by a monastic robe, leaving the chest bare, restored, 33in. high, 30 $\frac{1}{4}$ in. wide overall, from Lung Mên, 6th/7th Century A.D.

\* \*  
\* This important relief carving from the K'ang-ching-ssu cave at Lung Mên, Honan Province, comes from the series of full-length figures of *lohan* and is illustrated *in situ* by S. Mizuno and T. Nagahiro, *A Study of the Buddhist Cave Temples at Lung Mên*, Honan, 1941, pl. 82  
See also *Lung Mên Shih K'u*, Wên Wu Press, 1961, pls. 136-143

(See ILLUSTRATION)







66 A GOOD STONE HEAD OF AN ACOLYTE, the ears with long lobes and the head of smooth oval outline, the eyes heavy lidded, the nose straight and the lips crisply defined, the whole partially covered with a white dressing,  $11\frac{1}{2}$  in., *T'ang Dynasty*, black marble pedestal (2)

\* \* \* From the Collection of Sir Ernest Debenham, Bt., sold in these rooms 22nd November, 1946, lot 51

Exhibited at the O.C.S. Exhibition, *The Art of the T'ang Dynasty*, 1955, *Catalogue* no. 325

This head almost certainly comes from one of the figures of the tonsured acolytes of Buddha, Śāriputra and Maudgalyāyana, which commonly flank the central figure. For somewhat earlier examples of such figures *in situ* see *Lung Mên Shih K'u*, pls. 105 and 112

(See ILLUSTRATION)

67 A FINE SEATED WOOD FIGURE OF A LADY in court dress wearing long robes, with frondlike projections from the sleeves, with her hands clasped under the cuffs, a necklace of florettes below the slightly upstanding collar, the features finely carved and the elaborately dressed hair with engraved detail, apparently originally with a bird standing in front of the chignon, the shoes with tall pointed toes, resting on a footstool, and the whole with traces of pigment applied over a white dressing, 21½ in., *Sung Dynasty*, wood stands (3)

\* \*  
\* Secular subjects at this date in Chinese sculpture are most unusual and though the figure might be identified either as Hsi Wang Mu or as Kuan Yin it seems more likely that it represents an ancestor

(See ILLUSTRATION)





68



69



68 A CARVED WOOD SEATED FIGURE in monastic robes, perhaps intended as Yao Shih Fo, the Healing Buddha, his right hand raised in *vitarka mudra* and his left hand holding the begging bowl or the *myrobalan*, his head covered by a flat-topped hat with a hood over the shoulders, the surface with traces of pigment and the whole supported on a shallow lotus throne, 31in., *Yüan/early Ming Dynasty*

(See ILLUSTRATION)

69 A STANDING WOOD FIGURE OF A BODHISATTVA holding in the left hand the model of a lion, the right hand pendant and the hand grasping the long ribbons hanging from the shoulders, the head slightly turned with a high crown in front of the chignon, the robes hung with long bead necklaces reaching almost to the ground, the waisted oval pedestal with borders of lotus petals, the wood much split, 41½in., *early Ming Dynasty*

(See ILLUSTRATION)

70 A jade Ts'ung of shallow form, in dull green stone with brown flecks, the sides carved with 'C'-scrolls and *ch'ih lung*, 3¾in.; and a green bowenite Seal surmounted by a dragon-headed tortoise, one side inscribed, 4½in. (2)

END OF SALE



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## Sale of IMPORTANT ARCHAIC CHINESE BRONZES SCULPTURE AND CERAMICS And FINE CHINESE CERAMICS AND WORKS OF ART

Tuesday, 14th July, 1970

### PRICE LIST

1st Sale			Lot		£	\$
Lot		£	\$			
1	Patch	100	240	32	Rose, H.H.	1000 2400
2	Sloane, W.A.	110	264	33	Moss, S.	220 528
3	Patch	110	264	34	Spink	600 1440
4	Bousack	350	840	35	Moss, S.	95 228
5	Auckland Museum	550	1320	36	King, D.	55 132
6	Eskenazi Ltd.	520	1248	37	Sheaf	75 180
7	Spink	520	1248	38	Clayton	110 264
8	Moss, S.	260	624	39	King, D.	50 120
9	Antique Porcelain Co.	550	1320	40	Patch	160 384
10	Bluett	1300	3120	41	Lawton, B.	60 144
11	Sloane, W.A.	350	840	42	Hamlyn, P.	70 168
12	Romagnoli, Dr.	85	204	43	Ellsworth & Goldie	200 480
13	Romagnoli, Dr.	3200	7680	44	Moss, S.	60 144
14	Cridland	520	1248	45	Dufton, R.	130 312
15	Moss, S.	350	840	46	Spink	12000 28800
16	Eskenazi Ltd.	1400	3360	47	Moss, S.	4200 10080
17	Clayton	150	360	48	Van Beek, H.	3000 7200
18	Marchant & Son, S.	400	960	49	Moss, S.	1500 3600
19	Bluett	2200	5280	50	Raphael, N.	500 1200
20	Banks	420	1008	51	Patch	800 1920
21	Bluett	600	1440	52	Moss, S.	4800 11520
22	Antique Porcelain Co.	250	600	53	Singer, Dr.P.	1200 2880
23	Antique Porcelain Co.	480	1152	54	Moss, S.	4200 10080
24	Bluett	3500	8400	55	Patch	4000 9600
25	Clayton	200	480	56	Patch	3000 7200
26	Bluett	260	624	57	Spink	4000 9600
27	Sheaf	190	456	58	Patch	170 408
28	Phillips, S.	140	336	59	Marchant & Son	320 768
29	Moss, S.	40	96	60	Hamlyn, P.	380 912
30	Bluett	280	672	61	Patch	2400 5760
31	King, D.	60	144	62	Patch	5600 13440
				63	Ellsworth & Goldie	600 1440
				64	Ellsworth & Goldie	1600 3840

Lot		£	\$
65	Alsdorf, Mrs.	6500	15600
66	Hamlyn, P.	700	1680
67	Ellsworth & Goldie	3400	8160
68	Bluett	1700	4080
69	Sloane, W.A.	600	1440
70	Moss, S.	90	216

Total for 1st Sale	£89,590	
	<u>\$215,016</u>	

#### 2nd Sale

71	Moss, S.	22	53
72	Thorburn, D.	80	192
73	Patch	160	384
74	Patch	130	312
75	Clayton	150	360
76	Thorburn, D.	220	528
77	Masuto	750	1800
78	Patch	780	1872
79	Clayton	300	720
80	Phillips & Harris	260	624
81	Phillips & Harris	320	768
82	Clayton	400	960
83	Bluett	260	624
84	Clayton	180	432
85	Phillips & Harris	280	672
86	Clayton	260	624
86a	Singer, Dr.P.	260	624
87	Spink	700	1680
88	Filner, Mrs.D.	1000	2400
89	Singer, Dr.P.	320	768
90	Moss, S.	400	960
91	Romagnoli, Dr.	180	432
92	Romagnoli, Dr.	180	432
93	Hickey, B.	140	336
94	Hickey, B.	150	360
95	Bernal	90	216
96	Spink	260	624
97	Mace	230	552
98	Moss, S.	140	336
99	Moss, S.	500	1200
100	Flaxman	220	528
101	Alexander, M.	320	768
102	Singer, Dr.P.	170	408
103	Patch	320	768
104	Sheaf	120	288

Lot		£	\$
105	Clayton	280	672
106	Clayton	600	1440
107	Sheaf	80	192
108	Lacoste	50	120
109	Marchant & Son	80	192
110	Lacoste	50	120
111	Eskenazi Ltd.	200	480
112	Moss, S.	260	624
113	Lacoste	78	187
114	Moss, S.	380	912
115	Marchant & Son, S.	220	528
116	Marchant & Son, S.	210	504
117	Marchant & Son, S.	400	960
118	Marchant & Son, S.	170	408
119	Moss, S.	110	264
120	Sheaf	340	816
121	Marchant & Son, S.	80	192
122	Moss, S.	300	720
123	Viner	450	1080
124	Clayton	650	1560
125	Clayton	1750	4200
126	Bousack	300	720
127	Bluett	2100	5040
128	Eskenazi Ltd.	2200	5280
129	Antique Porcelain Co	400	960
130	Antique Porcelain Co	1100	2640
131	Sutherland, Sir.G.	90	216
132	King, D.	50	120
133	Sutherland, Sir.G.	35	84
134	Randall	110	264
135	Marchant & Son, S.	190	456
136	Moss, H.	130	312
137	Clayton	70	168
138	Bluett	240	576
139	Randall	240	576
140	Lane, N.D.J.	100	240
141	Lim, E.	1100	2640
142	Moss, H.	1050	2520
143	Hickey, B.	160	384
144	Bluett	1500	3600
145	Strohl	240	576
146	Mills Owen	220	528
147	Dufton, R.	950	2280
148	Davies, D.	130	312
149	Clayton	45	108
150	Mills-Owen	100	240

Lot		£	\$
151	Viner	100	240
152	Moss, S.	220	528
153	Spink	380	912
154	Speelman, J.	145	348
155	Sheaf	100	240
156	Dufton, R.	90	216
157	Dufton, R.	120	288
158	Bluett	120	288
159	Bluett	100	240
160	Strohl	55	132
161	Dufton, R.	190	456
162	Strohl	240	576
163	Bluett	170	408
164	Bluett	180	432
165	Lim, E.	250	600
166	Flaxman	80	192
167	Dufton, R.	170	408
168	Flaxman	70	168
169	Dufton, R.	130	312
170	Spink	80	192
171	Bluett	180	432
172	Bluett	45	108
173	Shahi	130	312
174	Flaxman	130	312
175	Moss, S.	80	192
176	Bluett	480	1152
177	Bluett	400	960
178	Osgood	240	576
179	Thatcher, Mrs.	320	768
180	Bluett	280	672
181	Viner	75	180
182	Moss, S.	190	456
183	Clayton	90	216
184	Moss, S.	80	192
185	Moss, S.	80	192
186	Clayton	38	91
187	Thatcher, Mrs.	320	768
188	Boskovitch	450	1080
189	Flaxman	130	312
190	Boskovitch	600	1440
191	Frank	50	120
192	Lavenant, Mrs.	35	84
193	Antique Porcelain Co	320	768
194	Strohl	150	360
195	Moss, S.	100	240
196	Marchant & Son, S.	110	264

Lot		£	\$
197	Alsdorf, Mrs.	200	480
198	Stockwell, D.	80	192
199	Osgood	60	144
200	Kirkwood, J.	90	216
201	Flaxman	35	84
202	Spink	520	1248
203	Dufton, R.	220	528
204	Flaxman	110	264
205	Kaufman, M.G.	180	432
206	Masuto	70	168
207	Masuto	110	264
208	Moss, S.	150	360
209	Spink	200	480
210	Moss, S.	2300	5520
211	Flaxman	160	384
212	Glatz, Mrs.	200	480
213	Randall	280	672
214	Clayton	150	360
215	Osgood	6	14
216	Lacoste	480	1152
217	Glatz, Mrs.	820	1968
218	Glatz, Mrs.	600	1440
219	Glatz, Mrs.	450	1080
220	Glatz, Mrs.	250	600
221	Randall	100	240
222	Flaxman	35	84
223	Flaxman	80	192
224	Lacoste	5000	12000
225	Cura	7500	18000

Total for 2nd Sale	£58,369
	<u>\$140,085</u>



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